The LIBRARY of CONGRESS
Information Bulletin
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Treasures in the Mountain

Audiovisual Conservation Center Takes Shape

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 65, Nos. 7-8 July-August 2006

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Librarian of Congress

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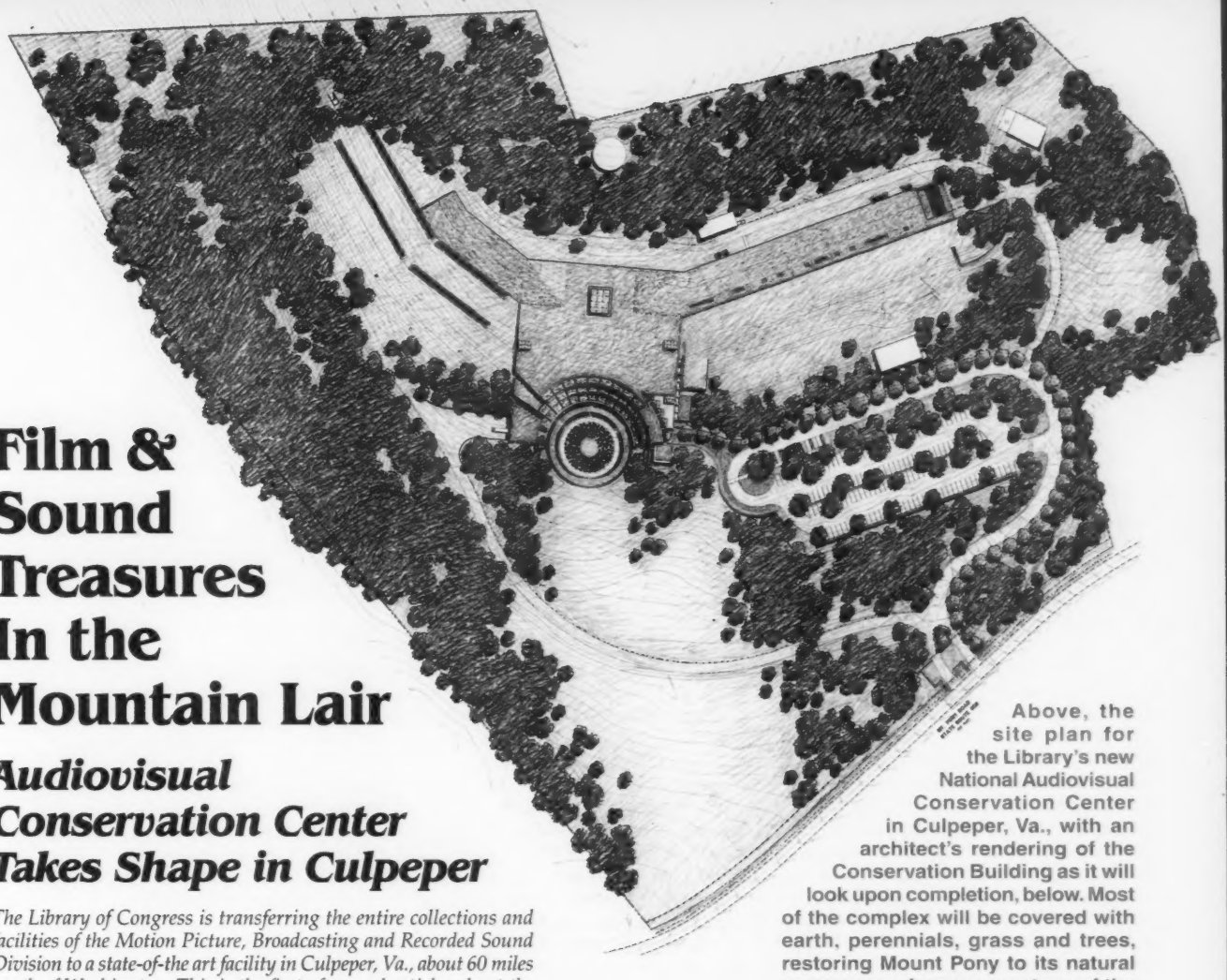
Film & Sound Treasures In the Mountain Lair

Audiovisual Conservation Center Takes Shape in Culpeper

The Library of Congress is transferring the entire collections and facilities of the Motion Picture, Broadcasting and Recorded Sound Division to a state-of-the art facility in Culpeper, Va., about 60 miles south of Washington. This is the first of several articles about the National Audiovisual Conservation Center.



Above, the site plan for the Library's new National Audiovisual Conservation Center in Culpeper, Va., with an architect's rendering of the Conservation Building as it will look upon completion, below. Most of the complex will be covered with earth, perennials, grass and trees, restoring Mount Pony to its natural appearance. Images courtesy of the Packard Humanities Institute.

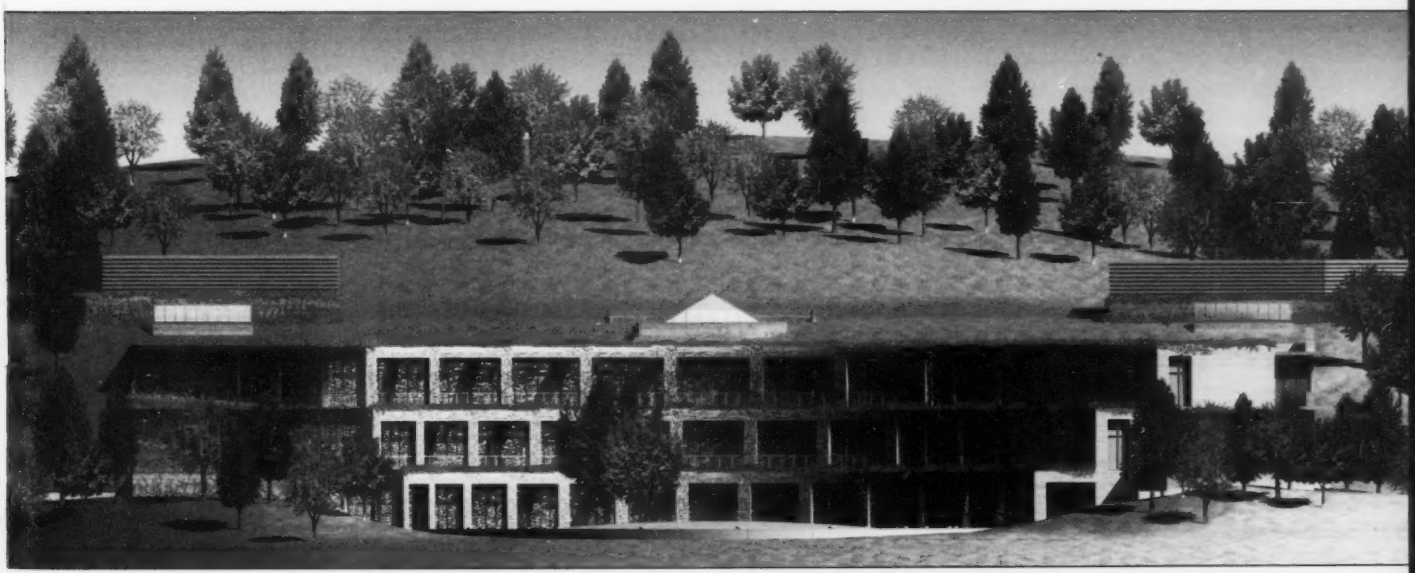


Image courtesy of Packard Humanities Institute

By HELEN DALRYMPLE

For the first time in its history, the Library will be able to consolidate its audiovisual collections, currently held in four states and the District of Columbia, at one location, the culmination of a more than 15-year-old report that argued for the need for a state-of-the-art facility to house and preserve the extraordinary sound and film collections of the national library.

Staff, to date, have moved 2 million collection items to the Library's new National Audiovisual Conservation Center (NAVCC) in Culpeper, Va., since the first 45-rpm record was placed on a shelf in the new Collections Building on Feb. 6. Moving-image materials began to arrive at the new facility on March 13.

All of the Library's audiovisual collections of 4 million items will be transferred to the center on a carefully planned schedule over the next year and a half, from storage in all of the Library's Capitol Hill buildings as well as facilities in Landover and Jessup, Md.; Dayton, Ohio; Boyers, Pa.; and Elkwood, Va. The entire facility, comprising four buildings on 45 acres, is scheduled for completion in spring 2007.

As the new national audiovisual preservation complex moves from conception to reality, it stretches for 1,200 feet across the west face of Mount Pony, southeast of Culpeper. The 415,000-square-foot complex will include four buildings. A Collections Building will store the Library's audiovisual collections, including all sound recordings, non-nitrate films and videos. A separate building will house two storage pods containing 124 specially constructed vaults for nitrate film collections. A Central Plant houses heating and air-conditioning equipment and electrical controls for the entire complex. The fourth in the complex is the three-tiered Conservation Building, a structure of glass, steel and concrete that will house the administrative, curatorial and processing staffs of the Motion Picture, Broadcasting and Recorded Sound Division (MBRS) and two leading-edge laboratories for the analog and digital preservation of film, sound recordings and video, as well as a theater.

The campus will be largely underground, except for the west front of the Conservation Building, which will curve out from the side of the mountain in a half circle embracing a reflecting pool. In a novel and complex landscaping feat, the top and side of Mount Pony were scraped off the building site and set aside during construction. The earth is being replaced over the tops of the completed buildings, and the mountain slope and surrounding landscape are being replanted with 29 species of upland meadow perennials, 20 bioswale perennials, 14 different grasses and 12 species of trees.

Once the facility is completed next year, at an estimated cost of $150 million underwritten by the Packard Humanities Institute (the largest private gift in the history of the Library), it will be transferred to the Architect of the Capitol (AOC), and then, in accordance with authorizing legislation, it will "be available to the Librarian of Congress for use as a national audiovisual conservation center." (The Architect of the Capitol is charged with the operation and maintenance of the Library's buildings.)

Finished in November 2005, the first part of the facility to be released for use by the AOC was the 50,000-square-foot Central Plant, which was built as a new addition onto the back of the Collections Building. Here, Calvin Gilley, AOC facilities manager, supervises a maintenance and engineering crew under contract with the AOC.

The Collections Building was the second structure to be completed during Phase I of construction, which began in August 2003. Finished in November 2005, and released for Library use in January 2006, the 135,000-square-foot Collections Building occupies the site of a former Federal Reserve Bank of Richmond, Va., facility, which was built into the side of Mount Pony.

The Collections Building occupies the same basic structure that was built for the Federal Reserve in the 1960s, but the building was completely gutted and then reconfigured and reinforced to accommodate the substantial weight of the Library's collections. Because it is largely underground, this building is energy-efficient and well suited for low-temperature, low-humidity storage, which is ideal for long-term preservation of the Library's motion picture, television and recorded sound collections.

"Large-scale multiple vaults within the Collections Building will enable the Library, for the first time, to stabilize its audiovisual collections in state-of-the-art storage environments with high-density compact shelving configurations specifically designed for all our media formats," said Gregory Lukow, chief of the Library's Motion Picture, Broadcasting and Recorded Sound Division. "At the same time, the center's digital preservation and archiving systems will enable us to provide off-site back-up storage of digitized collection originals within the Library's secure IT environment."

The Collections Building vaults will have temperatures ranging from 25 degrees F (for color and black-and-white film masters and selected nonmaster color film) to 50 degrees F

(for recorded sound collections and magnetic audio and videotapes). Relative humidity for most of the storage vaults will be a constant 35 percent, except for the cold vaults, which will be maintained at 30 percent. Compact shelving, standing 9- to12-feet high, with specially designed cabinets for CDs and other small media, will house most of the collections.

Construction of the 175,000-square-foot Conservation Building, which is the centerpiece of the complex, is well under way. This building will have a state-of-the-art audio-listening facility, which can be used for public programs and exhibits; ample, naturally lighted workspace to support the center's programs and operations; and a 200-seat theater with an organ console for silent movies. A pit was excavated beneath the stage to store the organ, which can be lifted mechanically to stage level for performances. The theater will be made available for public programs.

This Conservation Building and the 55,000-square-foot pods holding nitrate film will be completed during the final, Phase II, of the construction process. The nitrate film collections are currently stored at the Library's Motion Picture Conservation Center at Wright-Patterson Air Force Base in Dayton, Ohio, where they are preserved and transferred to safety film.

Unprecedented in size, scope and funding for the Library of Congress, construction of the audiovisual conservation center has been made possible by a three-way public-private partnership of the Packard Humanities Institute (PHI) with the Library and the Architect of the Capitol. PHI took over responsibility for building the NAVCC from the David and Lucile Packard Foundation, which had provided the original grant to purchase the Culpeper site in 1998 and which transferred the Culpeper assets to PHI in December 1999.

Congress approved this unique arrangement, which the foundation proposed in concert with Library officials in the mid-1990s. Congressional committees with oversight and spending authority for the Library approved the project, and Congress passed special authorizing legislation (PL 105-144) in 1997. Enthusiastic supporters of the project since its inception are representatives from Virginia's 7th Congressional District, which includes Culpeper: first, Rep. Tom Bliley, R-Va., retired, and now, Rep. Eric Cantor, R-Va.

Jon Newhorton

A view from the south end of the Conservation Building as it emerges from the hillside of Mount Pony. The main entryway, behind the tractor, soars three stories high.

Why a National Audiovisual Conservation Center?

Librarian of Congress James H. Billington testified before the Senate Appropriations Legislative Branch Subcommittee in 2003 that the National Audiovisual Conservation Center would allow MBRS to consolidate and integrate most of its activities into one central facility. Although users will continue to access materials in Capitol Hill reading rooms, the Culpeper complex will be the MBRS hub for administration, acquisitions, processing, storage and preservation, including the transfer of analog materials to digital preservation formats.

The Librarian emphasized the importance of consolidating and preserving these collections because "audiovisual materials contain an ever-increasing percentage of the [nation's] historical record."

"When the NAVCC is opened, the Library, for the first time, will be able to consolidate all its collections in a single, centralized storage facility that provides space sufficient to house projected collections growth for 25 years beyond the NAVCC move-in date," Billington said. "The NAVCC film and sound and video preservation laboratories are being designed to increase significantly the number of items preserved for all types of audiovisual formats."

"This is a once-in-a-lifetime opportunity," Deanna Marcum, associate librarian for Library Services, said recently. "It will allow the Library to bring together its audiovisual collections, which are now stored in less-than-ideal conditions in four states and the District of Columbia, in one state-of-the art facility, where they can be stored and preserved in an environment with the most appropriate temperature and humidity and made more easily available to scholars from around the world."

The confluence of a number of factors in the early 1990s made the project feasible, moving it from the drawing board to reality. A 1990 report by consultant David J. Francis laid out the Library's need for an audiovisual center (Francis, who was chief of MBRS from 1991 to 2001, was responsible for bringing to fruition the J. Paul Getty Jr. Conservation Centre in England in 1985, the first film and television conservation center in the world). The Federal Reserve Bank of Richmond's underground facility in Culpeper became available, and it appeared to have ideal conditions for the storage of video and audio materials and was within a reasonable distance of Washington. Most important, the Packard Foundation was interested in film preservation and agreed to back the project financially.

Preservation in the Digital Age

More than a static storage facility for audiovisual artifacts, the center will allow the Library to transform its current MBRS Division into a new organization with a broader mission and a new vision that will enable it to respond to fundamental changes in the industry and continuing developments in the digital transformation of recorded sound, film and video.

A digital preservation and acquisition system is a major component of the new National Audiovisual Conservation Center. This system has been developed with funding support from the preservation component of

Image courtesy of Packard Humanities Institute

The center will include a new theater for viewing films in the Library's collections, as well as state-of-the-art storage facilities for those films, bottom.

the Library's Digital Futures program and in continuing collaboration with its Information Technology Services (ITS). The system will help preserve and provide research access to both newly acquired born-digital materials as well as analog legacy formats, such as films and television programs.

"The center will implement digital preservation as a replacement for reformatting onto increasingly obsolete analog formats," Lukow explained. "The change will be evolutionary and sequenced. We have already made the transition to file-based digital preservation of sound. At the time of the opening of the whole facility, we will be making the same transition for the preservation of videotape. Film, because of its vastly greater image resolution and the amount of digital storage it requires, is much more challenging to digitize and manage in a digital environment. Large-scale digital film preservation will occur at the center once the technology matures and costs come down. The facility will also enable the Library to capture and store born-digital audiovisual collections, thereby ensuring their long-term preservation as well."

One of the benefits of expanding the Library's capabilities and capacities at Culpeper is that the innovations, standards and tools developed there can be shared with the wider archival community, according to Lukow. Also, new technologies that are being developed for the center are allowing the Library to rethink and improve a range of models for providing greater access to the collections.

"In keeping with the Library's broader mission as the leader of the national library community, the National Audiovisual Conservation Center will not only preserve the Library's collections, but also it will offer services that will assist in the preservation of audiovisual media held in other libraries and archives throughout the country," Lukow added.

Francis said, "The National Audiovisual Conservation Center will not only be the largest and most sophisticated preservation and storage facility for moving images and recorded sound in the world, but it will also be a center of excellence where scholars, visiting archive professionals and students from graduate courses in moving-image and recorded sound archiving can meet to consider the curatorial, technical and ethical issues associated with audiovisual preservation and access."

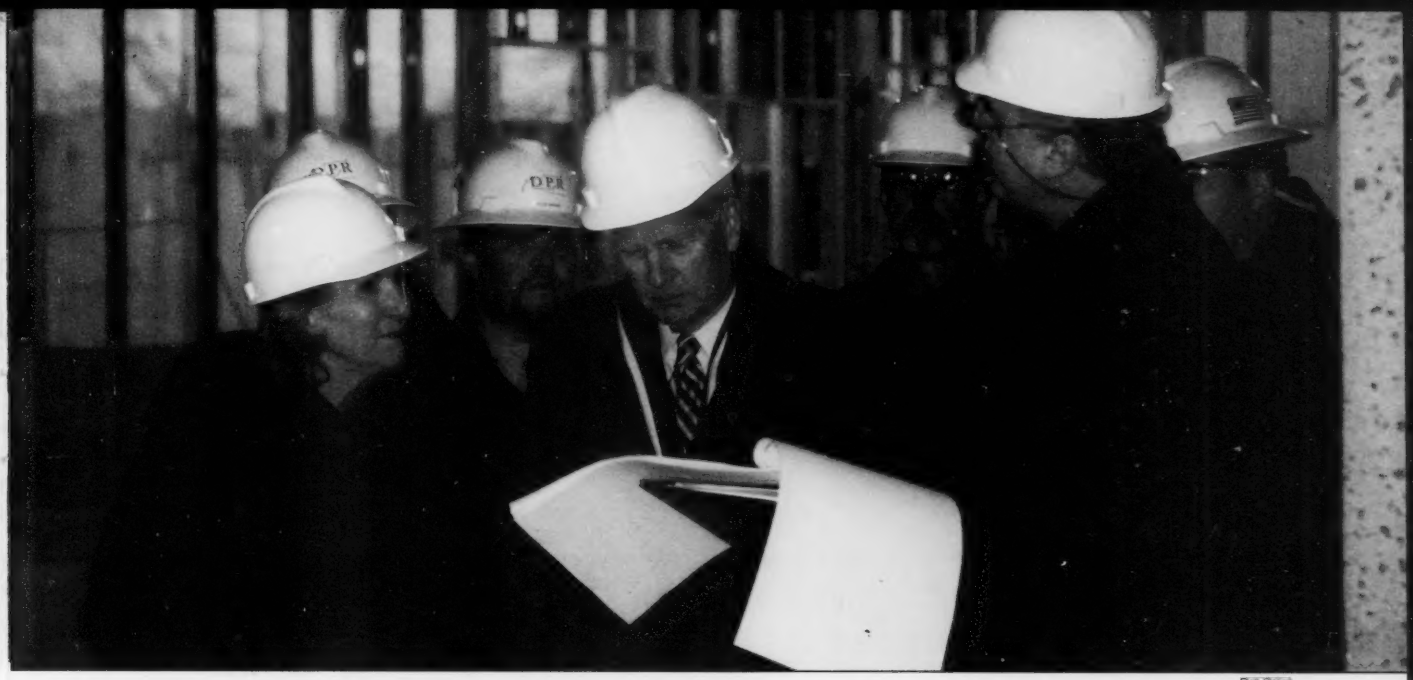
Sheryl Cannady

Transition and Staff Planning

A detailed "Concept of Operations" for the center was developed in 2003, and a Transition Office, headed by Ruth Scovill, was created in 2004 to plan the complex process of relocating current MBRS operations, systems, staff and collections to Culpeper. Scovill previously was president of Cinesite, Kodak's digital post-production and film restoration facility, and head of technology for DreamWorks Animation Studio.

"Our concentration for the past several years," said Scovill, "has been to create an integrated system within the new conservation center that will allow us to take advantage of existing technologies to streamline and automate our preservation and access processes."

The multiyear staffing plan for the new facility seeks to increase personnel for the new center to approximately 150. This includes current MBRS staff in various locations and the catalogers in Library Services' Special Materials Cataloging Division, Team 3. New positions will be created in program areas dealing with new technologies, the digital lifecycle, new access pro-



Rob Sokol

Visitors to the site from the Library in February included Associate Librarian for Library Services Deanna Marcum, Librarian of Congress James Billington and MBRS Division Chief Gregory Lukow (foreground), as well as MBRS staff members Mike Mashon and Gene DeAnna (background).

grams and expanded administrative responsibilities.

Even when the facility at Culpeper is fully operational, reference services for the Library's audiovisual collections will remain in the Recorded Sound and Moving Image reading rooms on Capitol Hill, with reference specialists available there to provide assistance. Digitized sound and videotape collections will be accessed electronically, and film collections will be transported from Culpeper to Capitol Hill on a regular schedule in the near-term.

Outreach to the Culpeper Community

Members of the Culpeper community have been involved in planning for the National Audiovisual Conservation Center from the beginning. Local officials had to grant permissions and permits required for construction, and, more recently, they have been meeting with Library officials to learn more about how the center will work, the impact it will have on their community and how the Library and the community can work together in ways that will be mutually beneficial. Representative Cantor, for example, participated in a large meeting at the Culpeper County Public Library in November 2004, when Marcum and Lukow gave a presentation to community leaders about the center. And the progress of construction at the site has been well covered by the local newspapers.

Partnerships are already being developed with the Culpeper County Public Library, Germanna Community College and the State Theatre Foundation. The Transition Office has established working relationships with local institutions such as banks, restaurants, the Chamber of Commerce, schools, the Virginia Employment Commission and the Department of Tourism.

The Library has supported local business and workforce development, contracting for security and custodial services and hiring six individuals in technical positions.

"The community and the local press have been very supportive of what we are trying to accomplish at Culpeper," said David Albee, a member of the Library's Transition Office. "They recognize the potential benefit of the facility to the area, and I am hopeful that our outreach efforts will result in some meaningful long-term relationships between the center and various local groups and institutions."

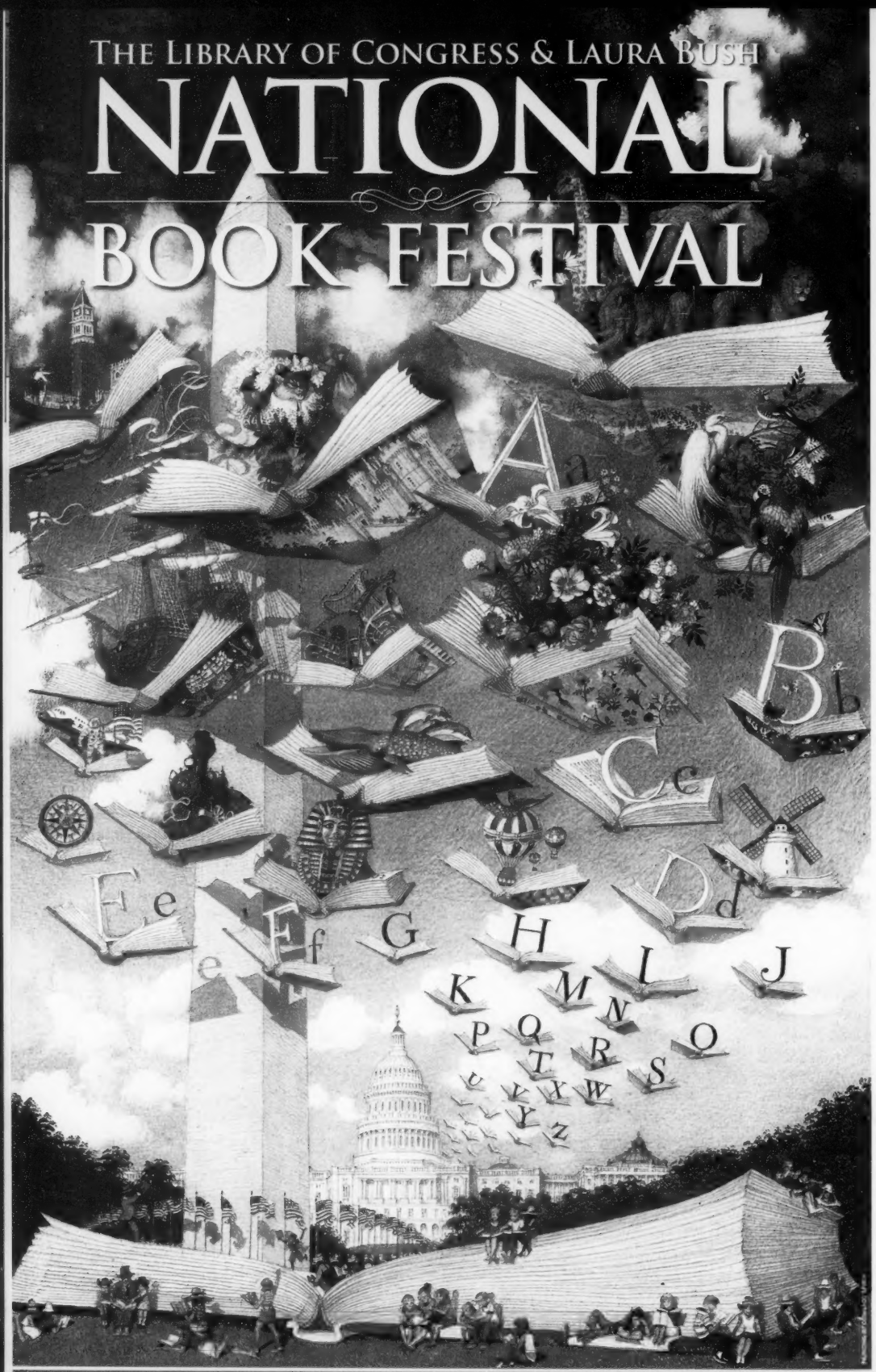
The Librarian had a chance to visit the center in February and view the progress of construction; he later met with Culpeper officials, thanked them for their support and assured them of his interest in making sure that the Library of Congress is a good neighbor to the citizens of Culpeper.

Congressional Support

The Library is in the third year of its five-year budget plan for the completion of the National Audiovisual Conservation Center, which was first supported by Congress in its fiscal year 2004 budget. To date, Congress has appropriated a total of $52 million to the Library to relocate collections and staff, buy new shelving ($7 million), design and procure equipment for the sound, film and video laboratories, design and furnish interior space and hire new staff. Congress also appropriated more than $17 million to the Architect of the Capitol for acquisition, operations and maintenance.

Billington recently testified before both the House and Senate Appropriations committees to outline needed funding for NAVCC as part of the Library's fiscal 2007 budget request. He noted that he could not say exactly what the final dollar amount of the contribution from the Packard Humanities Institute will be, "but it looks like it will be the largest single private capital contribution to a government building in history." He added that the facility will "reflect the standards that Congress asked the Library to establish some years back for audiovisual conservation." ◆

Helen Dalrymple is a retired Library employee and the former editor of the Library of Congress Information Bulletin.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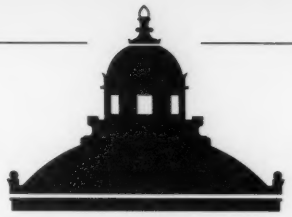


The LIBRARY *in the* NEWS

By ERIN ALLEN

• During a May 23 appearance on the "**Tony Danza Show**," Librarian of Congress James H. Billington enthusiastically expounded upon the Library's many outreach initiatives, from the National Digital Library Program, which makes millions of important cultural and historical materials available at **www.loc.gov**; Open World, an exchange program that enables emerging Russian leaders to observe the democratic process in the United States; to the Veterans History Project, which documents the stories of the nation's veterans.

"We're a world library," said Billington. "We're expanding from American things to world things." He concluded, "Preserving some of the memory and richness of our culture ... that's our job and we do it for you."

• C. Ford Peatross, curator in the Prints and Photographs Division, was interviewed on "**CBS Sunday Morning**" on June 4 during a segment on the 20th anniversary of the restoration and reopening of the Willard Hotel, a historic building whose lobby is the reason the word "lobby" can also be used as a verb—to work to influence others, especially those in politics. Many a politician has been lobbied in the hotel's grand lobby. Peatross discussed Willard photographs and artifacts that were on display through June 17 in the Library's "American Treasures" exhibition. Reporter Susan Spencer delved into the "who's who" of guests—from poets to presidents—who frequented the hotel prior to its closing in 1968.

"This may be Abraham Lincoln himself reading the newspaper to see how things are going," said Peatross of a drawing done by Thomas Nast, which featured the interior of the hotel during the week of Lincoln's inauguration.

• In its May 11 Galleries section, the **Los Angeles Times** featured a piece titled "Los Angeles Mapped," a display of two dozen maps from 1639 to 1991 from the Library's Geography and Map Division, on view in the Ira Gershwin Gallery of the Walt Disney Concert Hall.

"These maps tell us what was important to people at a certain time in history," said exhibition curator Sam Brylawski.

"Brylawski is particularly glad someone at the Library of Congress saw value in a map that most people in the 1930s probably tossed away: a paper placemat from the [department store] Bullock's Tea Room," said reporter Brenda Reese. "The map depicts posh locations such as country clubs, private social clubs and nightclubs alongside more curious landmarks such as the public alligator and ostrich attractions of Lincoln Heights and oil tank farms in El Segundo." The exhibition can be viewed online at **www.loc.gov/exhibits/lamapped/**.

• In the May/June 2006 issue of **Pages Magazine**, reporter Beth Kanter gave a behind-the-scenes look into book festivals, with the Library's National Book Festival taking center stage. (This year's National Book Festival will be held on Sept. 30.)

"Be it weather or world events, unexpected obstacles are par for the course when it comes to putting on one of the many literary festivals that take place around the country," said Kanter.

"I get a big kick out of seeing how the Library of Congress and its staff respond," said the Library's Center for the Book Director John Cole. "I love the behind-the-scenes job I have to get the best possible authors. I am a bookie, and I feel very lucky that I am able to do this."

• The Library of Congress Web site was recently awarded the People's Voice Webby Award, a fact picked up by **United Press International (UPI), the Richmond Times Dispatch** and the **Tampa Tribune**, among other publications.

In the UPI piece, Kevin Novak, the Library's head of Web services, said, "We're an authority for information ... and pushing the limits of technology." He noted that the Library is making strides in making more than 22 million items available online and supporting some 4 billon hits a year on its site.

• **The Washington Times** featured two stories on the Library of Congress in May and June. In a May 26 story by Lisa Rauschart titled "When in D.C. ...What museum directors like best under their care," the Librarian of Congress discussed his favorite items from the Library's collections. These include the 1507 Waldseemüller map (**www.loc.gov/rr/geogmap/waldexh.html**)—the first document of any kind to use the name "America," a version of the "Star-Spangled Banner" written by Igor Stravinsky on the day he became an American citizen and a manuscript of the final paragraphs of Abraham Lincoln's second inaugural speech (**www.loc.gov/rr/program/bib/ourdocs/Lincoln2nd.html**). Of the map, Billington said, "It really is America's birth certificate."

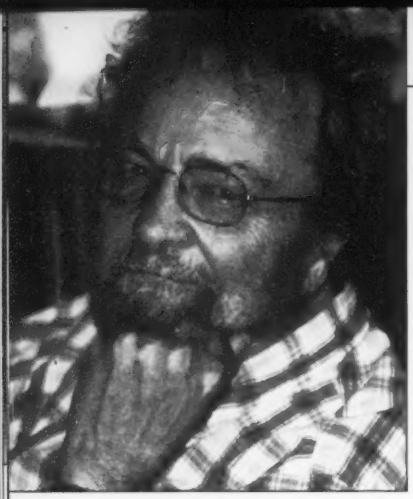
• On June 4 **The Washington Times** showcased a recent Library publication, "The History of the U.S. House of Representatives" by Robert V. Remini.

"To write this history, the great Librarian of Congress, James Billington, appointed Robert V. Remini as visiting scholar of the John W. Kluge Center," said book reviewer Michael P. Riccards. "This is a fine book by a very fine historian. The House is very fortunate to get a figure of his stature as its resurrected House historian."

• On June 7 **The Washington Post** reported on the Library's acquisition of a tape recording of Chilean poet Pablo Neruda reading his poems at Washington's Mayflower Hotel in June 1966. The hourlong tape featuring 15 poems read by Neruda in Spanish was recently played before an overflow audience at the Inter-American Development Bank. Following the reading, Georgette Dorn, chief of the Library's Hispanic Division, accepted the tape for the Library's collections

Dorn recalled Neruda's 1966 reading at the Library of Congress several days after the Mayflower event. According to Dorn, after Neruda did a brief reading, he returned to the Library and asked to see the Walt Whitman papers. "There was a big reception at the Chilean Embassy," she said. "But the poet spent the afternoon, in the Library, reading." ◆

Erin Allen is a writer-editor in the Public Affairs Office.



'Plainspoken, Rural Poet'

Donald Hall Appointed Poet Laureate

Librarian of Congress James H. Billington has announced the appointment of Donald Hall to be the Library's 14th Poet Laureate Consultant in Poetry.

Hall will take up his duties in the fall, opening the Library's annual literary series in October with a reading of his work. He will also be a featured speaker at the Library of Congress National Book Festival poetry pavilion on Saturday, Sept. 30, on the National Mall in Washington.

Hall succeeds Ted Kooser as Poet Laureate and joins a long line of distinguished poets who have served in the position, including most recently Louise Glück, Billy Collins, Stanley Kunitz, Robert Pinsky, Robert Hass and Rita Dove.

On making the appointment, Billington said, "Donald Hall is one of America's most distinctive and respected literary figures. For more than 50 years, he has written beautiful poetry on a wide variety of subjects that are often distinctly American and conveyed with passion."

Hall has published 15 books of poetry, beginning with "Exiles and Marriages" in 1955. Earlier this year, he brought out "White Apples and the Taste of Stone" (Houghton Mifflin), a selection of poems 1946-2006. In 2005 he published "The Best Day The Worst Day," a memoir of his marriage to the poet Jane Kenyon, who died in 1995. Among his children's books, "Ox-Cart Man" won the Caldecott Medal. Among his many books of prose are his essays on poetry, "Breakfast Served Any Time All Day" (2003).

For his poems he has received the Lenore Marshall/Nation Award, the National Book Critics Circle Award, the Los Angeles Times Book Award and the Ruth Lilly Prize for Poetry. He has also received two fellowships from the Guggenheim Foundation. He is a member of the Academy of Arts and Letters.

Hall was born in Connecticut in 1928. He was educated at Harvard, Oxford and Stanford universities and taught at the University of Michigan at Ann Arbor. For the past 30 years he has lived on an old family farm in rural New Hampshire, in the house where his grandmother and his mother were born. He has two children and five grandchildren.

Dana Gioia, himself a poet and chairman of the National Endowment for the Arts, characterized Hall's selection as "long-overdue recognition for one of America's greatest and most-admired men of letters."

Billy Collins, former Poet Laureate, in an April 16, 2006, Washington Post review of Hall's latest work, "White Apples and the Taste of Stone," said, "Hall has long been placed in the Frostian tradition of the plainspoken rural poet. His reliance on simple, concrete diction and the no-nonsense sequence of the declarative sentence gives his poems steadiness and imbues them with a tone of sincere authority. It is a kind of simplicity that succeeds in engaging the reader in the first few lines."

The Library's Poetry and Literature Center is the home of the Poet Laureate Consultant in Poetry, a position that has existed since 1936, when the late Archer M. Huntington endowed the Chair of Poetry at the Library of Congress. Since then many of the nation's most eminent poets have served as Consultant in Poetry to the Library of Congress and, after the passage of Public Law 99-194 (Dec. 20, 1985), as Poet Laureate Consultant in Poetry. The Poet Laureate suggests authors to read in the annual poetry and literary series and plans other special literary events during the reading season.

The Library's poetry and literature series is the oldest in the Washington area and among the oldest in the United States. These readings, lectures, symposia and occasional dramatic performances began in the 1940s. They are all free and have been largely supported since 1951 by a gift from the late Gertrude Clarke Whittall, who wanted to bring good literature to a larger audience. ◆

Consultants in Poetry and Poets Laureate and Terms

Joseph Auslander, 1937-1941
Allen Tate, 1943-1944
Robert Penn Warren, 1944-1945
Louise Bogan, 1945-1946
Karl Shapiro, 1946-1947
Robert Lowell, 1947-1948
Leonie Adams, 1948-1949
Elizabeth Bishop, 1949-1950
Conrad Aiken, 1950-1952
first to serve two terms
William Carlos Williams
appointed in 1952 but did not serve
Randall Jarrell, 1956-1958
Robert Frost, 1958-1959
Richard Eberhart, 1959-1961
Louis Untermeyer, 1961-1963
Howard Nemerov, 1963-1964
Reed Whittemore, 1964-1965
Stephen Spender, 1965-1966
James Dickey, 1966-1968
William Jay Smith, 1968-1970
William Stafford, 1970-1971
Josephine Jacobsen, 1971-1973
Daniel Hoffman, 1973-1974
Stanley Kunitz, 1974-1976
Robert Hayden, 1976-1978
William Meredith, 1978-1980
Maxine Kumin, 1981-1982
Anthony Hecht, 1982-1984
Robert Fitzgerald, 1984-1985
appointed and served in a health-limited capacity, but did not come to the Library of Congress
Reed Whittemore, 1984-1985
Interim Consultant in Poetry
Gwendolyn Brooks, 1985-1986
Robert Penn Warren, 1986-1987
first to be named Poet Laureate Consultant in Poetry
Richard Wilbur, 1987-1988
Howard Nemerov, 1988-1990
Mark Strand, 1990-1991
Joseph Brodsky, 1991-1992
Mona Van Duyn, 1992-1993
Rita Dove, 1993-1995
Robert Hass, 1995-1997
Robert Pinsky, 1997-2000
Stanley Kunitz, 2000-2001
Billy Collins, 2001-2003
Louise Glück, 2003-2004
Ted Kooser, 2004-2006

Reviving the Bibliotheca Alexandrina

Library of Congress To Partner with Revived Library of Antiquity

By GAIL FINEBERG

The Bibliotheca Alexandrina, a modern library that was conceived in 1974 and built in Alexandria, Egypt, beside the Mediterranean with the idea of reviving the legacy of the Ancient Library of Alexandria, has become a founding partner with the Library of Congress in creating a World Digital Library.

On May 11 Ismail Serageldin, director of the Bibliotheca Alexandrina, and Librarian of Congress James. H. Billington signed a memorandum of understanding by which the Bibliotheca Alexandrina agrees to play a part in the planning for a World Digital Library and to contribute some of its own collections to the project. The signing took place in the Librarian's office in Washington.

Michaela McNichol

Ismail Serageldin, left, director of Egypt's Bibliotheca Alexandrina, and James H. Billington, Librarian of Congress, sign a World Digital Library agreement on May 11 at the Library.

According to the Bibliotheca Alexandrina's Web site, the new library aspires to be "the world's window on Egypt, Egypt's window on the world, a leading institution of the digital age and, above all, a center for learning, tolerance, dialogue and understanding." This worldview seems consistent with that expressed by Billington in his speeches and writings about his vision for a World Digital Library.

The Librarian introduced his concept for a World Digital Library in a June 2005 speech before the U.S. National Commission for UNESCO at Georgetown University. He argued that the cooperative building of a World Digital Library "would hold out the promise of bringing people closer together precisely by celebrating the depth and uniqueness of different cultures in a single global undertaking."

Billington briefed the commission on two of the Library's successful digital projects, American Memory and Global Gateway. Over the past 12 years, American Memory has assembled digitized primary source material from the Library's own collections and research institutions throughout the nation into a single, consolidated Web site that has grown to more than 130 thematic collections and more than 10.5 million items.

The Global Gateway project has drawn together international materials from the Library as well as those of library partners, currently, in Russia, Spain, Brazil, the Netherlands and France. Global Gateway focuses on materials that document the intersection of U.S. history with the histories of the contributing countries and presents these materials in both English and the language of the partner country. The World Digital Library will not focus on connections with the United States, but will present the richness of cultures from around the world.

Billington's idea is to expand on these concepts with a global grassroots effort to populate one Web site with digital versions of unique or rare historical and cultural materials that represent and "define" a particular culture. "Because cultural materials have a special human appeal that transcends politics, there is enormous potential for increasing transcultural understanding," the Librarian wrote in a Washington Post Op-Ed piece announcing the initiative on Nov. 22, 2005.

Billington appointed John Van Oudenaren, chief of the European Division, as his point man for the World Digital Library project. Van Oudenaren and Laura Campbell, associate librarian for Strategic Initiatives, Office of Strategic Iniatives (OSI), outlined the project in a paper they delivered at a Middle East Digital Library Workshop in Alexandria, Jan. 15-17.

They explained: "For each participating country, the goal would be to have many thousands of images (the precise number will vary over time and by size of country) of manuscripts, works of art, musical scores, recordings, films, photographs and plans of a country's buildings and architectural monuments, recordings of popular songs, posters and so forth that in some way 'represent' that country and culture in a way that is likely to increase international understanding, promote language learning, encourage travel and reading and provide links to other Web resources that for one reason or another are not appropriate for direct inclusion in the WDL. Selection of these materials ideally would be by committees or groups of scholars most knowledgeable about a given country or culture." ◆

Gail Fineberg is editor of The Gazette, the Library's staff newsletter.

NDIIPP Supports CLOCKSS

Library Makes Preservation Award to Stanford

The Library of Congress has entered into a three-year cooperative agreement with Stanford University to provide approximately $700,000 in support of Stanford's CLOCKSS (Controlled Lots of Copies Keep Stuff Safe) digital archiving pilot and related technical projects. Funding is being provided by the congressionally mandated National Digital Information Infrastructure and Preservation Program (NDIIPP).

"We are looking forward to working with Stanford on this important collaboration," said Laura E. Campbell, associate librarian for Strategic Initiatives, who is leading NDIIPP. "By joining our other NDIIPP digital preservation partners, Stanford is leveraging the collective expertise in this important field of librarianship."

The Library is leading the NDIIPP initiative (**www.digitalpreservation.gov**), which is focused on the long-term preservation of culturally important born-digital materials. A key element of this program is the formation of a national network of partners, like Stanford, to implement solutions and share responsibility for preserving digital materials.

Since 1999, Stanford has been developing preservation software as part of its LOCKSS (Lots of Copies Keep Stuff Safe) program.

Web sites have become the version of record for many journals and other types of publications that are no longer distributed in print. Information stored on paper can survive for centuries; information stored digitally today may not be recoverable next week. Libraries are thus faced with the urgent problem of creating online collections that are as well preserved as traditional hard copies. The reliable preservation of digital materials is critical to the mission of librarians who build collections and must ensure the future availability of today's intellectual, cultural and historical content.

The LOCKSS Program (**www.lockss.org**), initiated by Stanford University Libraries, is open-source software that provides libraries with an easy and inexpensive way to collect, store, preserve and provide access to their own, local copy of authorized content. The CLOCKSS initiative (**www.lockss.org/clockss/**) is a collaborative, community initiative to build a trusted, large-scale, dark archive. CLOCKSS is intended to provide a decentralized and secure solution to long-term archiving, based on the LOCKSS technical infrastructure. Its governance and administration structure are distributed to ensure that no single organization controls the archive or has the power to compromise the content's long-term safety or integrity. Access to archived content will be granted in response to a trigger event (for example, when content is orphaned or abandoned by its owner or subject to long-term business interruption), reviewed by a group of people working on behalf of the broader community. Any content that is made accessible after a trigger event will be made available to all.

As part of the NDIIPP cooperative agreement, Stanford will work with the Library of Congress to explore the potential applicability of its LOCKSS/CLOCKSS technologies to a variety of initiatives and projects that support the overall goals of NDIIPP. The Library award will be matched dollar-for-dollar by Stanford. ◆

Capturing the Ethereal

New Web Site Devoted to Web Preservation Efforts

The Library of Congress has just launched a Web site devoted to information about its program to capture and preserve historically important Web sites so that they can be accessed by future generations of users. The site is available at **www.loc.gov/webcapture/**.

The Library of Congress and libraries and archives around the world are interested in collecting and preserving content on the Web because an ever-increasing amount of the world's cultural and intellectual output is created in digital formats and does not exist in any physical form. Creating an archives of Web sites supports the goals of the Library's Digital Strategic Plan, announced in March 2003, which focuses on the collection and management of digital content.

The Web Capture Program is directly related to the Library's larger digital preservation program, called the National Digital Information Infrastructure and Preservation Program (**www.digitalpreservation.gov**).

The subject areas in which the Library has been collecting Web sites include recent Supreme Court nominations; Hurricane Katrina; and the papal transition following the death of John Paul II. Current collecting projects include the crisis in Darfur, Sudan; the Iraq War; and the upcoming Election 2006.

The Library collects Web sites only after it has received formal permission from Web site content owners to do so.

Some of the Web sites captured by the Library and its partners are currently available by accessing the "Projects" section of the site. As part of the Web Capture Program, the "Technical Background" section of the Web site notes that the Library, in conjunction with its partners, is working on developing a common set of Web capture tools in four areas: curator selection, verification and permissions; acquisition; collection storage and maintenance; and access. ◆

'Enduring Outrage'

Editorial Cartoons by Herblock on Display

"Enduring Outrage: Editorial Cartoons by Herblock," the featured display in the "American Treasures of the Library of Congress" exhibition, will remain on view through Jan. 20, 2007, from 10 a.m. to 5 p.m., Monday-Saturday, in the Southwest Gallery of the Thomas Jefferson Building. The presentation features approximately 40 original cartoon drawings by the Pulitzer Prize-winning political cartoonist Herbert Block (above), better known as Herblock.

The Herblock exhibition's main section, "Get Out the Vote," chronicles elections from 1946 to 1998 and comments on Democratic and Republican presidential administrations during the same time period. Other sections of the display highlight six major themes of enduring importance to Herblock that continue to resonate in American society today: environment, ethics, extremism, the Middle East, privacy-security and war.

continued on page 178

"Out, Damned 'Spots'!" Oct. 6, 1970. The more things change, the more they stay the same: Herblock uses a quote from Macbeth to rail against negative campaign ads—a new phenomenon in 1970, but still with us in 2006.

Outrage
continued from page 177

When he died in October 2001, Block left the bulk of his estate to create the Herb Block Foundation to carry on his life's work of championing the cause of social justice. In 2003 the foundation donated the Herbert L. Block archives of editorial cartoons to the Library of Congress, where they are available to both scholars and the general public.

In addition to 14,000 original drawings and more than 50,000 preparatory sketches, the collection includes voluminous files of records, correspondence, clippings and photographs. The donation also provides for display of portions of the collection.

This exhibition will mark the debut in a Library of Congress exhibition of Herblock's rough sketches for finished drawings. An online version of the exhibition joins several previous Library exhibitions of Herblock's work at **www.loc.gov/exhibits/**.

Herblock (1909-2001) was one of the most influential political commentators and editorial cartoonists in American history. His work reflects a daily newspaper career that spanned much of the 20th century. From the stock market crash in 1929 to the new millennium, Herblock chronicled the major social and political events of the nation and the world, summarizing issues in a single 4-by-6-inch drawing that had taken others thousands of words to explain. Herblock spent the last 55 years of his career as the editorial cartoonist for The Washington Post. ◆

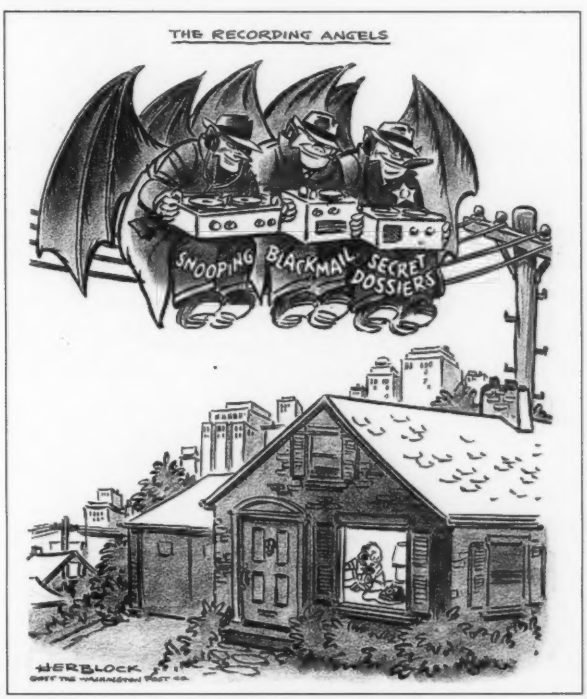
"Explain slowly, what does he need all those weapons for, and why does he need nuclear reactors?" Oct. 7, 1974. Herblock questioned the policy of the Ford administration (carried out here by Secretary of State Henry Kissinger) of supplying the oil-rich Shah of Iran with nuclear energy technology. More than 30 years later, a very different Iranian regime is in the news with its nuclear plans.

"'I think it's better if the Iranians go to bed every night wondering what we might do' — Reagan," May 29, 1987. The cartoonist suggests that international anxiety cuts both ways in this cartoon from the period of the Iran-Iraq War (1980-1990).

HERBLOCK

"This will make him a fine useful animal," July 20, 1961. Herblock was a tireless crusader for civil liberties—and against government invasion of personal privacy.

In cartoons from 1955 and 1977, below, the cartoonist portrays government guardian angels as corrupt bats; and shows the results of the workings of various data collection agencies on individual privacy.



"THE FOUNDERS WOULD HAVE LOVED IT IF THEY'D THOUGHT OF IT"
GOVT. RELIGIOUS SPEECHES
SERMONS COMPOSED AND DISTRIBUTED BY GOVT. OFFICE
GOVT. VS. "SECULAR HUMANISM"
©1985 HERBLOCK

Herblock's work documenting life in Washington still resonates today. Clockwise from top left, a cartoon from 1976 chides congressional reluctance to police itself; the budget deficit looms large in 1986; and the cartoonist comments on separation of church and state in 1985.

Opposite, Uncle Sam is bogged down in a quagmire of doubt during the Vietnam War, Jan. 28, 1968.

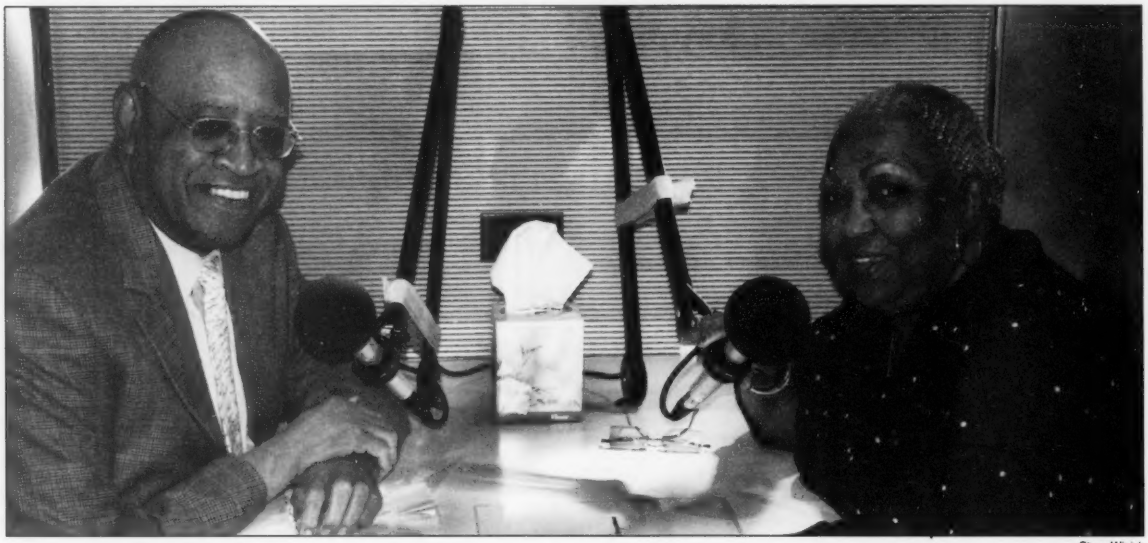
ASIA
©1968 HERBLOCK
THE WASHINGTON POST

StoryCorps Revisited

Oral History Program on Its First Anniversary

By JAMES HARDIN

The importance of storytelling and the oral tradition is memorialized inside and at the very entrance of the Library of Congress. In a sculptural relief by Olin L. Warner, above one of the great bronze doors at the front of the Library's 1897 Jefferson Building, a woman tells stories to the child on her lap, while an American Indian, a Norseman, a prehistoric man and a shepherd listen. Just off the Great Hall in the vestibule to the Main Reading Room, in a series of paintings illustrating the evolution of the book, an Arab storyteller relates his marvelous tales to a group seated around him.



Steve Winick

Deputy Librarian of Congress Donald Scott, and his wife, Mary Ann, record their stories in the StoryCorps recording booth outside of the Library in May.

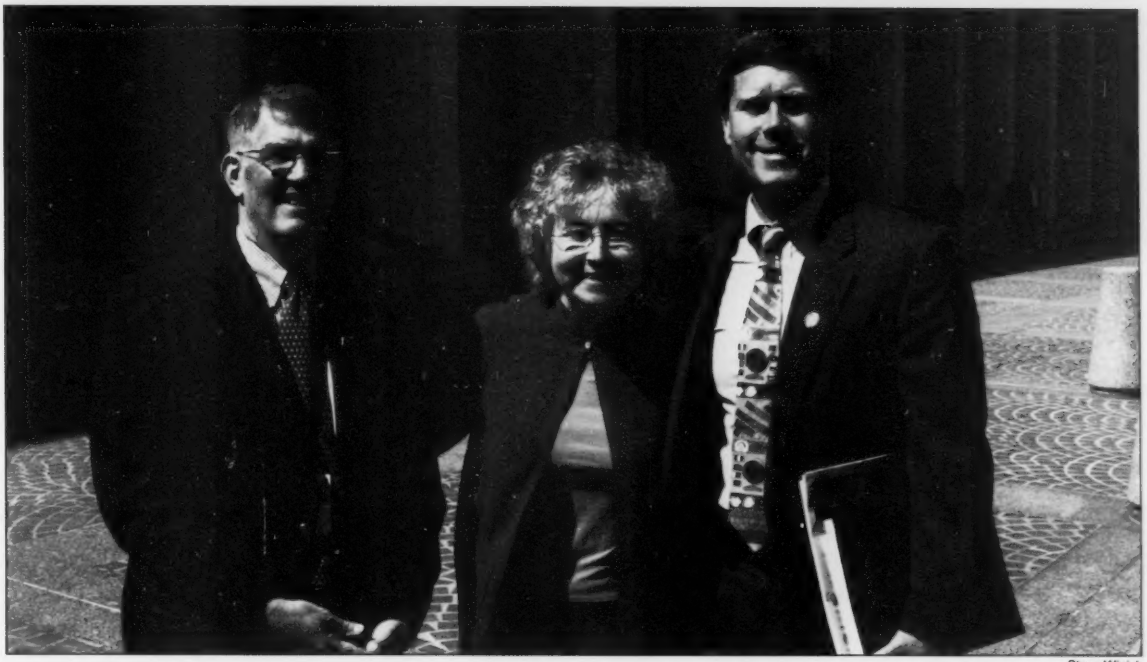
After a year on the road, starting out from the Library of Congress in Washington, and traveling to nearly 45 cities, one of two Airstream trailers equipped with recording studios returned to the Library to celebrate the first year of the national tour of StoryCorps. The three-year-old project is the brainchild of David Isay, an award-winning radio producer and MacArthur Fellow. The project is designed to encourage ordinary Americans from all parts of the United States to interview their friends and family and preserve the stories, both for themselves and for the national library. With the permission of the participants, the oral histories that StoryCorps collects are given in digital form to the American Folklife Center (AFC) in the Library of Congress.

For 10 days, beginning May 18, 2006, tourists and Washington-area residents were invited to visit the mobile recording booths outside the Library of Congress to tell their stories and make recordings for their own and the nation's archival record. The American Folklife Center in the Library of Congress (AFC) archives digital copies of the StoryCorps recordings, made both in New York City, where two stationary booths are located, and in the two mobile trailers that have been on the road.

"We are pleased to support the work of StoryCorps and welcome the StoryCorps mobile recording booth back to the Library of Congress after one year on the road," said Librarian of Congress James H. Billington. "The mission of the Library of Congress is to preserve the history and creativity of the American people, and these firsthand accounts of family and friends giving voice to the things that matter most to them are a vital part of that record."

"Recordings made 75 years ago by the Works Progress Administration's Federal Writers' Project, and by other agencies, organizations and private individuals, are among the treasures of the AFC's Archive of Folk Culture," said AFC Director Peggy Bulger. "The sound of the human voice, the intonation, the regional accent, convey a sense of the time, place and individual personality in a way no historical document alone can duplicate. With these present-day, StoryCorps recordings we are preserving a sound portrait of everyday life in the United States that is likely to become one of the archival treasures of the future."

On the road during the past year, the mobile recording booths set up shop for a week or two in a particular city or town, and StoryCorps facilitators recorded about 100 interviews at each location. Reservations for interviews were gone a few hours after they



Steve Winick

Robert Patrick, director of the Veterans History Project; Peggy Bulger, director of the American Folklife Center; and Rep. Ron Kind (D-Wisc.), chief sponsor of the legislation creating the Veterans History Project, at the StoryCorps site in front of the Library's Madison Building discussed the importance of oral history and preserving the stories of family and friends.

became available, and more than 6,000 recordings were made. In each case, for a small fee, participants received a CD copy of the interview.

Justina Mejias has been with the project as a facilitator from the start.

"We coach people on how to listen," she said. "People are often nervous about making a recording for themselves and the Library of Congress, and we help them to feel comfortable in the recording studio."

According to Mejias, people take the experience very seriously, and the studio becomes a "sacred space" as questions are asked and feelings erupt that perhaps neither participant had heard before or expected.

"The interaction that begins in the booth often continues throughout the day, and on into the future," she said.

"The biggest change this year is that we don't have to explain who we are any more," said StoryCorps advance coordinator Eliza Bettinger.

"A year ago, we had zero visibility," added Isay. "This past year, when we pulled into town in Missoula, Montana, people on the street waved and applauded."

This change can be explained in three words: National Public Radio (NPR). Beginning a year ago, selected recordings have been broadcast every Friday morning on NPR's Morning Edition.

"There has been an enormous response to the programs," said Executive Producer Ellen McDonnall. "All those wonderful regional accents remind us what a rich country this is," added Morning Edition Managing Editor Barbara Rehm.

Rep. Melvin L. Watt (D-N.C.) was one of the first to record an interview on the plaza in front of the James Madison Building of the Library of Congress. To conduct the interview, he brought along his executive assistant, Melissa Williamson, who is also his cousin.

At the invitation of Representative Watt, the Librarian of Congress and members of the American Folklife Center staff attended the 100th reunion of Watt's extended family in Charlotte and Shelby, N.C., last August. At the reunion, the Library team heard and recorded many stories of this close-knit family, which traces its ancestry to the seven daughters of Sylvia, or Sily, Fulenwider, a woman who, by one account, might have been a tribal princess. Following the StoryCorps interview, Williamson reported that the chief topic of conversation was, not surprisingly, "our feelings about family."

In underscoring the value of the StoryCorps project, Deputy Librarian of Congress Donald Scott said, "Along with the Library's Veterans History Project, it is an important vehicle for letting everyone know about the realities of our society. [Both projects collect] the real life experiences of real people and give a real appreciation of who we are."

Scott interviewed his wife of 44 years, Mary Ann. The couple met in junior high school in Hannibal, Mo., where Scott was bused to the school nearest to his hometown that was open to African Americans. After graduating from high school, both attended Lincoln University, in Jefferson City, Mo., which was founded in 1866, following the Civil War, with contributions from soldiers of the 62nd and 65th Colored Infantries assigned by Fort Macintosh, Texas, and with the help of their white lieutenant, a New Englander from Connecticut, Richard Foster.

"How's that for an American story?" asked the retired general.

The Scotts talked about the family values they have shared from the start and the importance of good manners and mutual respect, lessons they are teaching their grandchildren.

"Do unto others as you would have others do unto you," ought to be the guiding principle of life, they agreed. "The golden rule is especially important today," said Donald Scott, "as we

move from place to place, and our families and communities are not as close-knit as they used to be."

W. Ralph Eubanks, the Library's director of publishing, has researched his family history, in part on behalf of his children and in part to answer his own questions about what it was like to grow up African American in a small Mississippi town during the 1960s and '70s. The result was a memoir titled "Ever Is a Long Time: A Journey into Mississippi's Dark Past," published in 2003.

Eubanks conducted a StoryCorps interview with his mother, Lucille Eubanks, and asked her to describe the place where she grew up, Prestwick, Ala.

"There are things that happen in the recording booth," he said. "It is quiet, secluded, comfortable. People say things they might not talk about in a family setting. I heard new stories I had not heard before. My mother does not usually let her guard down, but she knew that [the StoryCorps recording] was something that would be there after she is gone."

Rep. Ron Kind (D-Wis.) understands the importance of oral history. He was the chief sponsor of the legislation creating the Veterans History Project. His uncle served in the Pacific during World War II and his father is a veteran of the Korean War. Kind wanted to ensure that their stories and those of the thousands of others who served would not be lost.

"It is important to preserve our history and heritage," he said, "and given the availability of technology, it is easy now for everyone to make these recordings."

Kind was interviewed for the StoryCorps project by Bulger, who focused on his political career. He told her he welcomes the periodic elections for congressional seats because "the people are the ultimate referees in a democracy" and there is an opportunity to review priorities.

"Running for office is all about the people and listening to them," he said.

"We tell ourselves stories in order to live," wrote author Joan Didion at the beginning of her essay "The White Album." Didion's provocative claim refers to the way people attempt to make sense of the welter of words and images with which they are bombarded every day, by constantly shuffling and organizing the data, making up fictions, telling and retelling stories about themselves, their friends and their experiences. ◆

James Hardin is the former editor of Folklife Center News, published by the American Folklife Center in the Library of Congress. For more information about StoryCorps and the Veterans History Project, visit the American Folklife Center Web site at ***www.loc.gov/folklife/****.*

A History of the StoryCorps Project

By JAMES HARDIN

Having conducted extensive research in the American Folklife Center, David Isay fell in love with audio recordings from the 1930s and '40s, made under the auspices of the Works Progress Administration (WPA) Federal Writers' Project and other agencies and organizations. Most of these early recordings, which documented the thoughts and feelings of ordinary Americans, were made by folklorists and other cultural specialists.

Michaela McNichol

One of the StoryCorps trailers parked outside the Library

Inspired by these oral histories, Isay encouraged friends and family members to interview one another. In 2003 he launched the StoryCorps Project with a recording booth positioned in Grand Central Terminal in New York City. StoryCorps provided an on-site facilitator to offer instruction and advice on how to conduct an interview.

Some of the first recordings made in New York City include the stories of a man trying to get a job as a lifeguard at Coney Island during the Depression; a boy recording his grandmother singing a gospel tune shortly before she passed away, a fireman who died during rescue efforts following the disaster at the World Trade Center, a 98-year-old woman recalling the experiences of her defiant grandmother who was born into slavery and a New York City transit worker who found himself helping to deliver a baby on the subway.

The StoryCorps Project began its yearlong national tour at the Library of Congress in May 2005. Two mobile recording booths were stationed in front of the Madison Building from May 19 to 28 as the first stop on the tour. At a news conference held that week, the first collection of 2,327 stories collected by the project since its inception in 2003 were presented by David Isay to AFC Director Peggy Bulger.

In July 2005 the second permanent StoryCorps booth opened on the site of the World Trade Center.

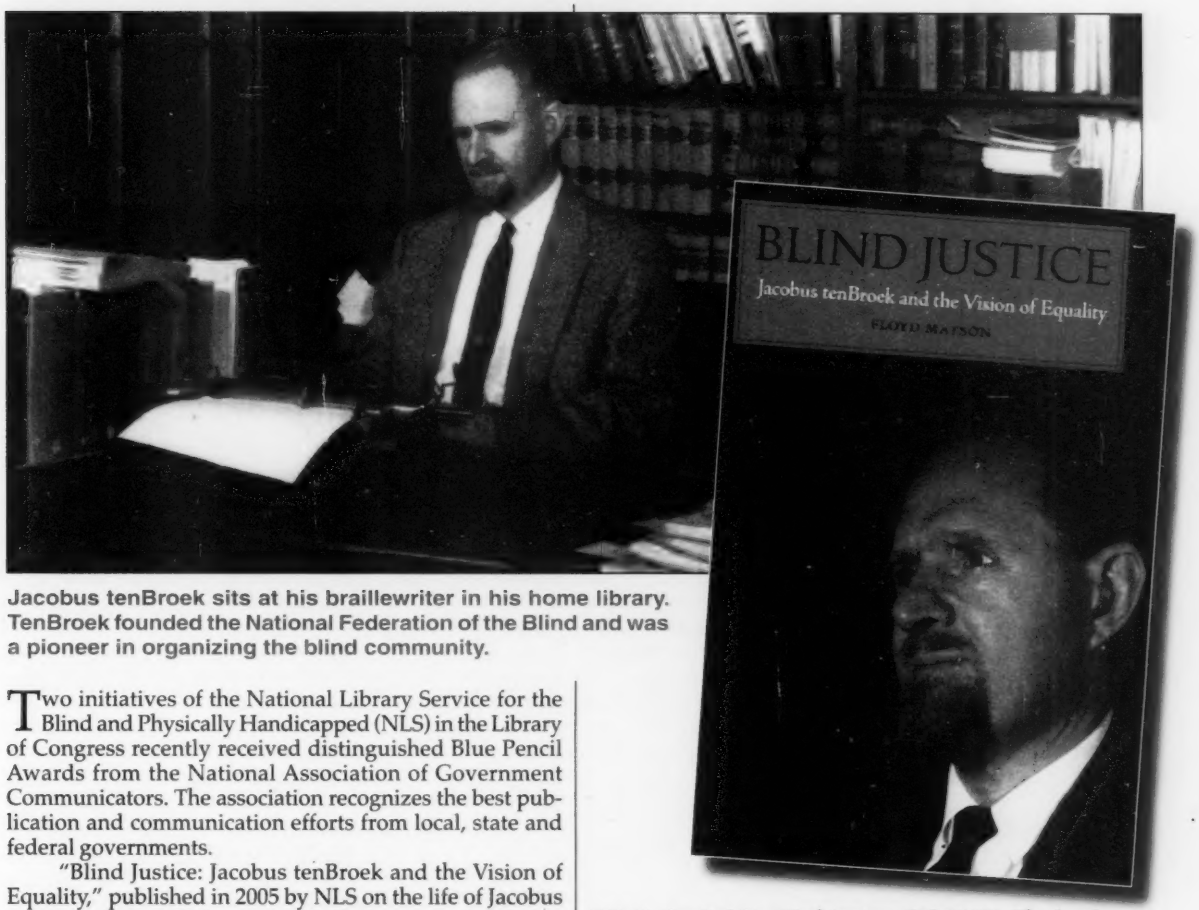
"Listening is an act of love," said Isay, who hopes the project will go on for a long time and continue to gain in popularity. Over the course of the 10-year project, he hopes to have more mobile units on the road; a network of outposts with stationary recording booths set up in libraries and museums; and a kind of door-to-door program, in which a facilitator would visit a family reunion or other such event to teach and encourage participants to interview and record life stories.

"We want StoryCorps to become part of the fabric of American life." ◆

James Hardin is the former editor of Folklife Center News, published by the American Folklife Center in the Library of Congress.

Awards for NLS

National Library Service for the Blind and Physically Handicapped Takes Honors



Jacobus tenBroek sits at his braillewriter in his home library. TenBroek founded the National Federation of the Blind and was a pioneer in organizing the blind community.

Two initiatives of the National Library Service for the Blind and Physically Handicapped (NLS) in the Library of Congress recently received distinguished Blue Pencil Awards from the National Association of Government Communicators. The association recognizes the best publication and communication efforts from local, state and federal governments.

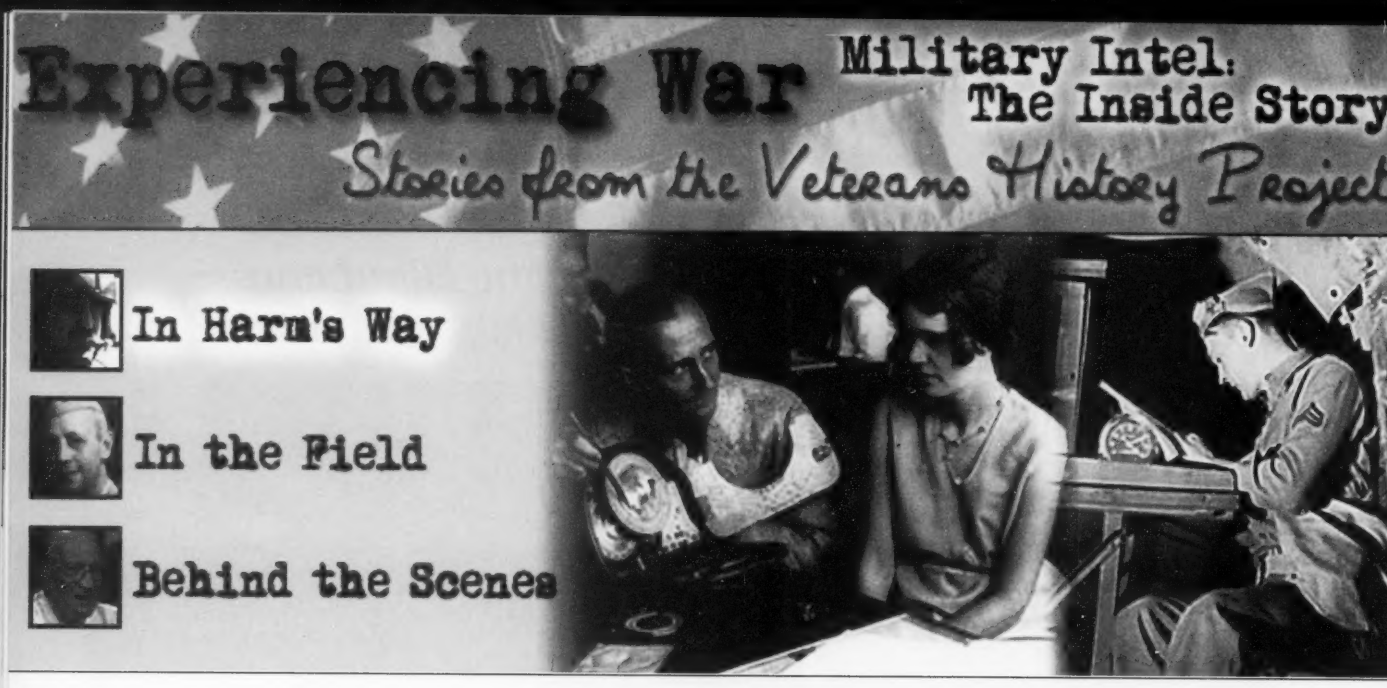
"Blind Justice: Jacobus tenBroek and the Vision of Equality," published in 2005 by NLS on the life of Jacobus tenBroek (1911-1968), a revered blind activist, (see Information Bulletin, September 2005) received the Award of Excellence. A public service announcement, "A Good Book Is Worth Sharing," received the first-place nod.

"Blind Justice" is the first full-length biography of tenBroek, a champion of equal opportunities for blind people and founder of the National Federation of the Blind. Written by tenBroek's friend and collaborator Floyd Matson, the book recounts how the crusader—who was blinded by an arrow at age 7—obtained a law degree, fought for and received a university teaching position at the University of California, Berkeley, and became a pioneer in organizing the blind community to claim constitutional rights.

Print copies are available in both hardcover for $30 (stock number 030-000-00293-8) and paperback for $26 (030-000-00292-0) from the Government Printing Office (GPO). To order, visit **www.gpoaccess.gov** or call toll free (866) 512-1800. Orders also can be sent to: Contact Center, GPO, 732 N. Capitol St., Washington, DC 20401. The book is available to blind and physically handicapped readers from the NLS collection in braille and on audiocassette (**www.loc.gov/nls/**).

The public service announcement, "A Good Book Is Worth Sharing," features NLS patrons Raymond "Bud" and Billie Jean Keith enjoying a recorded book over coffee. The announcement was developed to increase public awareness of the free library service known as the talking-book program of recorded publications that is available to people who cannot read standard print or handle a book. The image is also used in other NLS public awareness products, which are circulated through cooperating libraries in the United States and its territories.

NLS administers the free program that makes available recorded and braille books and magazines, music scores in braille and large print, and specifically designed playback equipment to residents of the United States. ◆



The Story on Military Intel

New Veterans History Project Collection Describes Intelligence Work

"Military Intel: The Inside Story," a selection of 22 digitized collections of materials submitted by war veterans who served in military intelligence, has been added to the Veterans History Project Web site at **www.loc.gov/warstories/** in honor of Memorial Day 2006.

This is the 12th set of individual stories—comprising interviews, letters, photographs and written memoirs—to be featured on the site, which is titled "Experiencing War: Stories from the Veterans History Project." Since the launch of this site on Memorial Day 2003, the Veterans History Project has been selecting stories to illuminate certain themes and making them available online. Past themes have included D-Day, prisoners of war and military medicine.

"Military Intel" is divided into three types of experiences: "In Harm's Way," "In the Field" and "Behind the Scenes." Flying reconnaissance missions in a Mohawk aircraft over North Vietnam and Laos in 1967 in a plane nicknamed "The Widowmaker, George Paris Davis was one of many soldiers in harm's way. Working at night without air support or weapons, Davis photographed evidence of enemy troop movements and construction for use on future bombing runs. His expertise served him well in directing reconnaissance missions over the DMZ in Korea and at the Pentagon, where he coordinated photo analysis for Special Forces operations around the world. Davis' online collection consists of a two-hour oral interview, 28 photographs and other memorabilia.

Former U.S. Army Col. Alexander Standish entered the Army in 1942 and worked in the field with Generals Eisenhower and Bradley in planning the D-Day invasion and subsequent strategy to regain Europe from Nazi control. Standish's online collection consists of 117 minutes of oral history, 10 photographs, 12 letters, a personal memoir and 41 supporting documents, such as "secret" memorandums.

George Paris Davis

George Davis piloting his aircraft [1970]

War: Vietnam War, 1967-1987
Branch: Army
Unit: D Troop, 17th Cavalry; 131st Military Intelligence Company (AS) Night Hawks; 66th Military Detachment, 6th ACR; 13th Aviation Bn; A Company, 146th MI Battalion, 501st Military Intelligence Group
Service Location: Thailand, Vietnam, Korea
Highest Rank: Major
Birth Year: 1948
Place of Birth: Beckley, WV

VIEW FULL DESCRIPTION

"Very often I actually knew what a German division was going to do before the German commander of that division knew it," recalls Standish.

Library of Congress benefactor John W. Kluge spent much of his military service working behind the scenes in Army intelligence. Born in Germany, Kluge immigrated to America when he was 8 years old. In 1940, at the age of 26, he enlisted in the Army, anticipating a year's service, which got extended after Dec. 7, 1941. After he graduated from Officer Candidate School, he was assigned to Alaska's Aleutian Islands. His break came with his next assignment: a secret post not far from the newly constructed Pentagon, where he used his fluency in German to interrogate captured German officers and translate captured Nazi documents.

During his 92-minute oral interview, conducted by Librarian of Congress James H. Billington, Kluge said, "I would take [the German generals] in my car and show them the Pentagon. And I said, 'You know, this is the annex. The big one makes this place look small.' You did all kinds of things with these people. You were working on their head."

Ann Caracristi

Ann Caracristi [detail from video]

War: World War II, 1942-1945
Service Location: Washington, DC
Status: Civilian
Birth Year: 1921
Place of Birth: Bronxville, NY

VIEW FULL DESCRIPTION

Alexander Standish

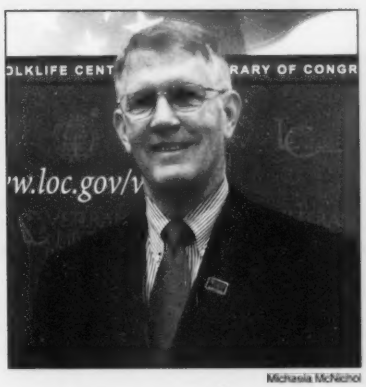
Alexander Standish [ca. 1944]

War: World War II, 1942-1945
Branch: Army
Unit: G-2 (Intelligence) Section, 12th Army Group
Service Location: England, France, Germany
Highest Rank: Colonel
Birth Year: 1899
Place of Birth: Boston, MA

VIEW FULL DESCRIPTION

The goal of the Veterans History Project is to collect, preserve and share with future generations the stories of all American war veterans. In response to the project, Veterans from World War I through the current conflict, and the civilians who supported them, are coming forward to record their personal stories and contribute personal documents to a growing archives at the American Folklife Center at the Library of Congress. To date, more than 40,000 individuals have submitted their stories to the collection, which comprises more than 200,000 items. Of these, nearly 2,800 are accessible online.

Those who are interested in participating are encouraged to e-mail the Veterans History Project at vohp@loc.gov or to call toll-free (888) 371-5848 to request a free project kit. For more information about the Veterans History Project, and to see and hear veterans' stories, visit **www.loc.gov/vets/**. ◆



Michaela McNichol

Robert Patrick Named Director of Veterans History Project

Robert W. "Bob" Patrick has been selected as the new director of the Veterans History Project, a program of the American Folklife Center in the Library of Congress to collect and preserve oral histories and documentary materials from veterans of World War I through the current conflicts.

Patrick comes to the Veterans History Project with more than 30 years of experience leading organizations and is skilled in the areas of project management, human resources, veterans affairs and policy development. For more than five years, he served a critical role in the National World War II Memorial project and directed the historic memorial dedication.

"I am honored to join the Veterans History Project," said Patrick. "Having worked for a number of years in support of the goals of this important national effort, it has been a personal and professional aspiration to be a part of this project and serve with this great group of dedicated professionals who are preserving the inspiring stories of America's veterans."

Patrick, a retired U.S. Army colonel, had served in a number of leadership positions, particularly in the areas of administration and human resources, both overseas and in the states. He is a graduate of the United States Army War College, and he received a master's degree in public administration/public service at Western Kentucky University and a bachelor of arts in history from the Virginia Military Institute. ◆

Recent Staff Appointments

New Faces in Preservation

Diane Vogt-O'Connor Named Chief of Conservation Division

Diane Vogt-O'Connor, who has served as a senior manager for conservation activities at the National Archives and Records Administration, the National Park Service and the Smithsonian Institution, has recently been named chief of the Conservation Division at the Library of Congress.

In her new role, Vogt-O'Connor will oversee the Conservation Division, which ensures the continuing existence of the Library's collections, assesses and mitigates risks to Library holdings, monitors library environments, handles emergencies, develops care and management policies and training, prepares materials for exhibitions and digitization, and annually treats and houses more than a half-million endangered special collection photographs, prints, rare books and other special-media items.

Michaela McNichol

Keisha Manderson

Diane Vogt-O'Connor and Jeanne Drewes

Vogt-O'Connor previously worked at the National Archives and Records Administration (NARA), where she managed extensive holdings in the regional archives and served as affiliated archives liaison. Working as the designated manager for both preservation and security in her program, she managed regional preservation emergencies; helped design new buildings; facilitated move planning; worked on the NARA standards board; and served on NARA's requirements and concept teams for the electronic records archives.

She also worked for the National Park Service, where she produced many publications on conservation, such as Conserve O Grams, supervised collections management, provided onsite consultations, wrote grants and developed collaborative conservation workshops such as "The School for Scanning," "The Information Ecosystem," "Architectural Records" and "Managing Anthropological Papers."

Vogt-O'Connor was the director of the Smithsonian's Photographic Survey Project, where she surveyed and described the Smithsonian's 13 million photographs in 3,000 collections; taught collections management; managed grant-funded architectural drawings and photographic preservation projects; and served as the Smithsonian archives' grant writer and preservation officer.

Vogt-O'Connor is the author or co-author of numerous books, including the award-winning "Guide to Photographic Collections at the Smithsonian" (four volumes), the "Museum Handbook" (three volumes), "Images of America," "Handbook for Digital Projects: A Management Tool for Preservation and Access" and "Photographs: Archival Care and Management." She has served as book contributor for many other works, including the Getty Research Institute's "Art and Architecture Thesaurus." Recently she co-developed a training course for the Society of American Archivists titled "Understanding Photographs," based on her upcoming book, "Photographs: Archival Care and Management" (July 2006).

In 2006 Vogt-O'Connor was made a lifetime fellow by the Society of American Archivists in recognition of her contributions to the profession. She holds two double master's degrees, in library science and archives, and in art history and museum studies from Wayne State University in Detroit.

Jeanne Drewes Named Chief of Binding and Collections Care

Jeanne Drewes, former assistant director for access and preservation at Michigan State University, has recently been named chief of Binding and Collections Care in the Preservation Directorate at the Library of Congress.

As chief of Binding and Collections Care, Drewes will oversee operations that provide binding for both old and new books, journals and pamphlets in the circulating and reference collections. She will also oversee collections care services, which includes custom-fitted protective enclosures for books of all shapes and sizes as well as conservation treatment for materials that have been damaged through use.

While in her previous position at Michigan State University from 1999 to 2006, Drewes oversaw binding preparation and collections conservation, stacks maintenance, microfilming, environmental monitoring, and management of personnel, contracts, budgets, grants and funds.

Drewes also served as head of preservation at Johns Hopkins University's Milton S. Eisenhower Library and preservation services manager at Pittsburgh Regional Library Center. She received a master's degree in library science from the University of Missouri.

Drewes participates in many professional organizations, including the American Institute for Conservation and the American Library Association, where she has chaired many committees on preservation and fostered and co-authored several books and articles. As a leader in the field, she speaks professionally in public forums on preservation and has prepared many publications and presentations on binding and collections care topics. ◆

Dancer and Choreographer Katherine Dunham Dies

The Library of Congress joins the world in mourning the loss of an American icon, Katherine Dunham, who died on May 21 at the age of 96. She was a dancer, choreographer, dance anthropologist, pioneer for racial and social justice and a role model for millions of children around the globe.

As the repository of her artistic legacy, the Library is honored to share the Katherine Dunham Collection with the world through an online presentation accessible at **www.loc.gov/performingarts/encyclopedia/collections/dunham.html**.

In December 2000, the Library's Music Division was awarded a grant of $1 million from the Doris Duke Charitable Foundation to undertake the Katherine Dunham Legacy Project. The financial support made possible the purchase of significant portions of Dunham's archives, which were originally housed at the Dunham Centers in East St. Louis, Ill. With the subsequent acquisition of almost 1,700 items in a variety of moving-image formats, the Library became a major source of information on Dunham's legacy—a legacy that encompasses choreographic works, technique and teaching, performance and production, anthropological analysis of the dance and ritual of the African diaspora, global activism, leadership in human rights and advocacy in the local African American community. The collection became accessible on the Library's Web site in 2004.

Born in Chicago in 1909, Dunham is best known for incorporating African American, Caribbean, African and South American movement styles into her ballets. As a young dancer and student at the University of Chicago, she chose anthropology as her course of study. The union of dance and anthropology had a profound impact on her choreographic style throughout her career.

Phyllis Twachtman

New York World-Telegram and Sun Newspaper Photo Collection

Having won a Julius Rosenwald Fund Fellowship to study the dance forms of the Caribbean, Dunham conducted extensive fieldwork throughout the West Indies during the 1930s. Her experience yielded significant contributions to the discipline of dance anthropology and inspired her to develop the first African American concert dance technique.

Upon her return to the United States, Dunham went to New York to perform and choreograph this new type of African American dance. Her choreography was extremely well received in New York, which led to opportunities for her to dance on Broadway and in feature films.

Dunham was one of the first black artists to form a dance company. In the 1940s she opened the Katherine Dunham School of Cultural Arts Inc. in New York to teach her technique to young dancers. The school's interdisciplinary curriculum—which included courses in anthropology and sociology—was considered radical at the time and remains unique today. Dunham schools were subsequently established in Paris, Stockholm and Rome.

Dunham continued to tour through the early 1960s, during which time she also choreographed for film and television. In 1964 she became artist-in-residence at Southern Illinois University, where she subsequently became professor and director of the university's Performing Arts Training Center.

In 1983 Dunham was a recipient of the Kennedy Center Honors, and in 2000, she was named one of the "First 100 America's Irreplaceable Dance Treasures" by the Dance Heritage Coalition, a national alliance of leading dance libraries and collections. She continued to teach the Dunham technique to young dancers at the Dunham Centers in East St. Louis, until poor health forced her to move to an assisted living facility in New York, where she resided at the time of her death. ◆

Vicky Risner, the Library's dance specialist in the Music Division, contributed to this article.

New at the John W. Kluge Center

Library Welcomes Diverse Scholars

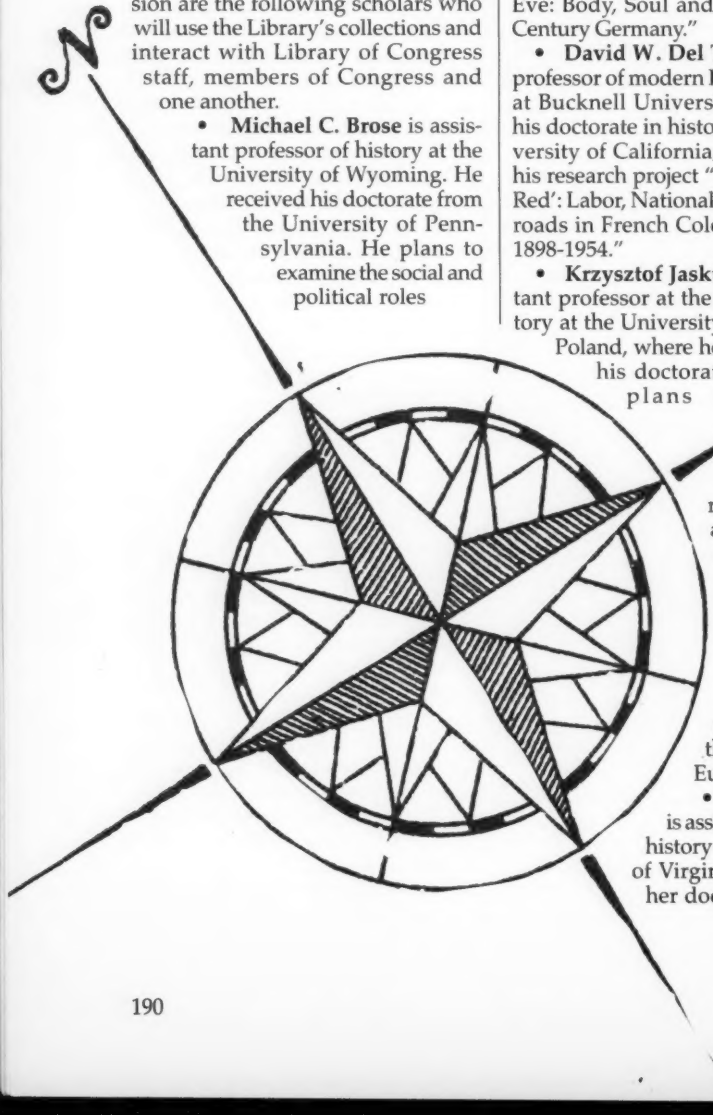
By ROBERT SALADINI

The John W. Kluge Center, established in 2000 as the Library's research center for visiting scholars, once again welcomes a new class of Kluge Fellows to the Library for a period of intensive research using the Library's extraordinary collections.

The scholars arriving this summer and fall bring with them interests as varied as Soviet rural transformation projects in Uzbekistan, American colonists who sided with Britain during the American Revolution and the rise of democratic republicanism across Latin America.

Among those in residence this session are the following scholars who will use the Library's collections and interact with Library of Congress staff, members of Congress and one another.

- **Michael C. Brose** is assistant professor of history at the University of Wyoming. He received his doctorate from the University of Pennsylvania. He plans to examine the social and political roles of Central Asian elites in China after the fall of the Mongol Yuan dynasty.
- **Subarno Chattarji** is associate professor of American literature at the University of Delhi. He was awarded the D. Phil in American literature from Oxford University. He plans to continue his study of the literature of the Vietnam War in a project he calls "'Will There Be Peace Again?' Vietnamese-American Writings in the U.S."
- **Kathleen M. Crowther-Heyck** is assistant professor of the history of science at the University of Oklahoma. She received her doctorate from Johns Hopkins University and calls her research project "Creating Adam and Eve: Body, Soul and Gender in 16th Century Germany."
- **David W. Del Testa** is assistant professor of modern European history at Bucknell University. He received his doctorate in history from the University of California, Davis. He calls his research project "'Paint the Trains Red': Labor, Nationalism and the Railroads in French Colonial Indochina, 1898-1954."
- **Krzysztof Jaskułowski** is assistant professor at the Institute of History at the University of Wrocław, Poland, where he received his doctorate. He plans to examine Anglophone theories of nationalism and the construction of Eastern Europe by studying the condition of the current debate on nationalism and recent theories explaining the rise of Eastern European nations.
- **Maya Jasanoff** is assistant professor of history at the University of Virginia. She received her doctorate from Yale University. She will focus her study on loyalists—American colonists who sided with Britain during the American Revolution and who fled to different parts of the British Empire during and after the war.
- **Marianne Kamp** is associate professor of history at the University of Wyoming. She received a doctorate from the University of Chicago. She will be exploring oral histories of Soviet rural transformation projects (agricultural collectives) in Uzbekistan.
- **Xiaofei Kang** is assistant professor of history at St. Mary's College of Maryland. She received her doctorate in Chinese history from Columbia University and calls her research project "Contesting the Yellow Dragon: Religion, Tourism and Local History at China's Ethnic Borderland."
- **Marina Moskowitz** is senior lecturer in the Department of History at the University of Glasgow, Scotland. She received her doctorate from Yale University. She plans to pursue a comprehensive study of the 19th century American seed industry in a project she calls "Seed Money: The Economies of Horticulture in 19th Century America."
- **James E. Sanders** is assistant professor of history at Utah State University. He received his doctorate from the University of Pittsburgh. He will explore the cultural and social history of democratic republicanism across Latin America in the context of the Atlantic World, from its rise in the 1820s until its demise in the 1880s.
- **Joel Seltzer** is visiting assistant professor of medieval history at Skidmore College. He received a doctorate from Yale University. He plans to investigate the history of lay involvement in the Bohemian Reformation of the 15th century in a project he calls "Annals of Revolt: Czech City Chroniclers and the Fashioning of the Bohemian Reformation." ◆



Robert Saladini is the program officer at the John W. Kluge Center.

News from the Center for the Book

State Centers Meet for Idea Exchange

By JOHN Y. COLE

More than 40 states were represented at the Center for the Book's annual "idea exchange" for affiliated state centers, which was held at the Library of Congress in May. The event featured discussions led by state center coordinators and the center's annual Library Legislative Day reception. The 125 people attending the reception included many state librarians and representatives from Center for the Book partnership organizations such as the American Library Association (ALA), the National Endowment for the Humanities and the Institute for Museum and Library Services.

Charlynn Spencer Pyne

Michael Gorman, president of the American Library Association, discusses literacy at the Center's annual Legislative Day reception in May.

Librarian of Congress James H. Billington welcomed attendees. ALA President Michael Gorman, dean of library services at California State University at Fresno, praised the Center for the Book's broad-based approach to promoting literacy, which, he said "should be an essential component of all library services."

For the benefit of the many coordinators attending their first idea exchange, this writer opened the May 1 meeting with a capsule history of the state center movement. Florida became the first state affiliate in 1984. The District of Columbia was added in 2000 and New Hampshire became the 50th state center in 2002—the Center for the Book's 25th anniversary year. Each works with the national center to promote its local authors, books, libraries and the state's literary and cultural heritage. The centers also must fund their own projects and apply for renewal every three years.

Coordinators discussed state center participation in the newly announced Library of Congress "lifelong literacy" national public service advertising campaign (see May 2006 issue of the Library of Congress Information Bulletin), the Pavilion of States at the National Book Festival and continuing projects such as Letters About Literature, Reading Powers the Mind, River of Words and the community-wide One Book reading initiatives. The Arkansas, Florida and South Dakota state centers each were congratulated for receiving a grant from the National Endowment for the Arts to implement a "Big Read" pilot project (NEA's version of the One Book program).

Boorstin Awards

Ruth Boorstin, whose husband, Daniel J. Boorstin, former Librarian of Congress, established the Center for the Book in 1977, once again recognized five innovative reading promotion projects among the state centers with awards of $1,000 each. The states and the citations describing their accomplishments follow:

- **Alabama.** The Alabama State Center (**www.alabamabookcenter.org**) was honored for its recent "Alabama Gets Caught Reading" initiative, which was adopted by the Association of American Publishers as a "national model."
- **Idaho**. The Idaho State Center (**www.lili.org/icb/**) was cited for its exceptionally creative book arts program, which includes "Booker's Dozen," a biennial traveling exhibition of contemporary artists and eccentric books designed and produced by Idahoans, and "Idaho Authors!," an educational card game for the entire family.
- **North Carolina**. The North Carolina State Center (**http://statelibrary.dcr.state.nc.us/ld/nccftb/cftb.htm**) was recognized for making book and author discussion programs more prominent in the national Center for the Book network, for efficiently managing the Center for the Book's listserv and for helping to coordinate state participation in the Pavilion of the States at the National Book Festival (which will be held on Sept. 30 this year, on the National Mall).
- **West Virginia**. The West Virginia State Center (**www.wvcenterforthebook.lib.wv.us**) was recognized for three successful initiatives: One Book, One West Virginia, a statewide book discussion group; a new West Virginia literary map; and "In Their Own Country," a radio project that includes a set of CDs featuring visits with 14 West Virginia writers.
- **Wyoming**. The Wyoming State Center (**www-wsl.state.wy.us/wcb/**) received kudos for its success in promoting the state's writers and literary heritage in a variety of ways, including the Wyoming Authors Database and through the pages of its handsome quarterly publication, "The Wyoming Library Roundup." ◆

Charlynn Spencer Pyne

Susan Vittitow, Wyoming Center for the Book, accepts a Boorstin Award from Center for the Book Director John Cole.

John Y. Cole is director of the Center for the Book.

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